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IMAGES



South Carolina State Museum

Volume III

Number 3

Fall 1987



"The Old Man and the Old Lady" by Dan Robert Miller

These aren't your neighbors?! Then what...?

Museum announces opening in 1988

Prehistoric giant shark comes to life

Nobel Prize winner visits museum

3 Institutions Cooperate, Acquire Unique Sculpture Collection

The South Carolina State Museum, The Columbia Museum of Art, and the South Carolina Arts Commission recently purchased the collection of 27 sculpture works by Dan Robert Miller, a St. Matthews sculptor.

The first regional show where Miller's work was seen by the public was the 1981 exhibit "Worth Keeping" at the Columbia Museum and the Gibbes Art Gallery in Charleston.

Miller has created carved sculpture for the past 18 years. He became a self-taught artist after poor health forced him into early retirement from employment as a truck driver. Miller's sculptures are especially unique because of their large size and non-utilitarian qualities. A favorite subject is portraiture of deceased individuals - friends as well as famous individuals.

An exhibition of the Dan Robert Miller collection is being planned for the opening year of the State Museum.

In a recent South Carolina Educational Television interview with Miller, producer Rosa Creech asked the St. Matthews artist what kind of art he considered his work to be.

"I was going to ask you a question like that myself," answered Miller. "The good Lord showed me these things. I

didn't come to say too much about them."

Miller didn't give his work a label, but he did provide an important context for the interpretation of his sculpture, giving background information on almost every piece in his collection. He offered a highly personal view of his thoughts and experiences as represented in his three-dimensional creations.

When questioned about one of his sculptures purchased by the South Carolina Arts Commission, the artist explained that the image represented Abraham Lincoln. "I consider him one of the great people. That's him, for my idea, that's him. Some things that he believed in were right and they killed him...I think things like that are worth talking about."

"Standing Figure," created as a personal tribute to American leaders, is a piece acquired by the State Museum. Miller explained, "I was thinking about these people real hard...yeah, thinking about them over night. Then, the next day I tried to get a piece of wood to try to do it."

Explaining the significance of the three heads in the larger-than-life figure, Miller stated, "This is Robert Kennedy; I was thinking about him when I did this. This is his brother John F. Kennedy over here.



Examining pieces from the newly-acquired Dan Robert Miller collection are Lise Swensson, curator of art for the S.C. State Museum; Dan Robert Miller; David Houston, S.C. Arts Commission; and Nina Parris, Columbia Museum.

This is Martin here, Martin Luther King...I was just feeling in sympathy."

In discussing the inspiration for his sculpture, Miller said, "I would think about these things even before I got in the woods...I'd see them in the night...the next day I'd go in the woods, and then I would carve out of the wood.

"The good Lord showed me some things and I enjoy doing it. It comes so easy to me, because, like I said, the good

Lord is with me, and I know that he's on my side."

Miller expressed pleasure in knowing that his art works had been purchased by the three cultural institutions.

"I love to see them up here. I feel good over them...I'm happy to see them together...I care a lot for them. That's why I carved them."

—by Lise Swensson
Curator of Art

Columbia Sculptor Brings Prehistoric Shark to Reality

The great white shark is one of the world's most fearsome beasts - a swimming appetite, an eating machine with fins, the baddest monster in the sea.

But millions of years ago, a shark lived in the waters of South Carolina that would make this terrifying creature look like a guppy. A Columbia sculptor is bringing this colossus to life for the State Museum's Natural History exhibit.

"People have no conception of a fish existing on Earth of this size," says artist Stavros Chrysostomides. "To see it is more believable than just to hear or read about it."

Chrysostomides has been contracted to build a lifelike replica of the prehistoric *Carcharodon megalodon*, the 40-to-50-foot, 14-ton predecessor of today's great white shark, for the State Museum. The 43-foot aluminum frame already weighs several thousand pounds, and the final product should check in at around 3.5 tons, says the artist.

"I stumbled into the project accidentally," Chrysostomides explains. "I was in charge of installing the Clemson airplane, which we suspended from the Museum ceiling. I noticed a 3-foot model of the shark and commented that I surely would have liked to bid on it.

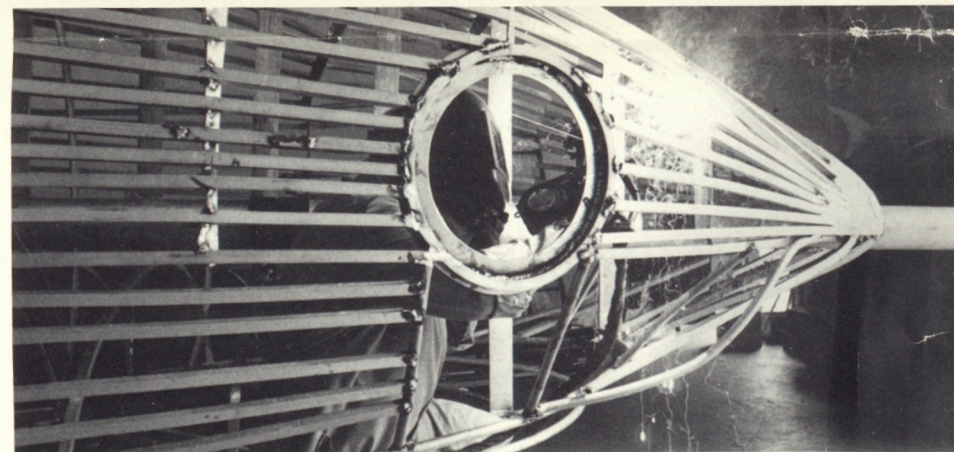
"Well, one thing led to another, and I was awarded the contract."

Chrysostomides's experience with airplanes has stood him in good stead in sculpting the shark. He builds planes as a hobby, and an early airplane design earned him the cover story of a national magazine.

"This shark is as much fun as building a plane, because a lot of the same thought and engineering goes into a plane," says the artist.

Chrysostomides is completely self-taught in art and engineering, which plays a large part in sculpture and aircraft building.

"It was like second nature, you might



Entering the shark's head through its tremendous mouth, Chrysostomides welds the frame that will soon become one of the Museum's most startling attractions.

say. I was sketching or drawing since I could hold a pencil in my hand. I just loved it."

The fledgling artist was sculpting by the fifth grade. He sent a sculpture of a sponge boat to President Franklin Roosevelt, and received a reply from the President thanking him for the gift. A sculpture of soap won a national contest around the same time.

Examples of Chrysostomides's artistry can be seen around Columbia. He built the reredos screen behind the altar at St. Peter's Church, which recently hosted Pope John Paul II. The gates of the Governor's Mansion, adorned with a gamecock, also are the handiwork of the gifted Greek sculptor. Probably his most oft-appreciated work is the tempting giant ice cream cone that stands above a West Columbia restaurant.

The shark will add another dimension to the artist's portfolio, and is expected to be one of the highlights of the State Museum's Natural History Hall, accor-

ding to Natural History Curator Michael Ray.

"One of the most awesome aspects of the giant carnivore will obviously be the jaws," Ray says.

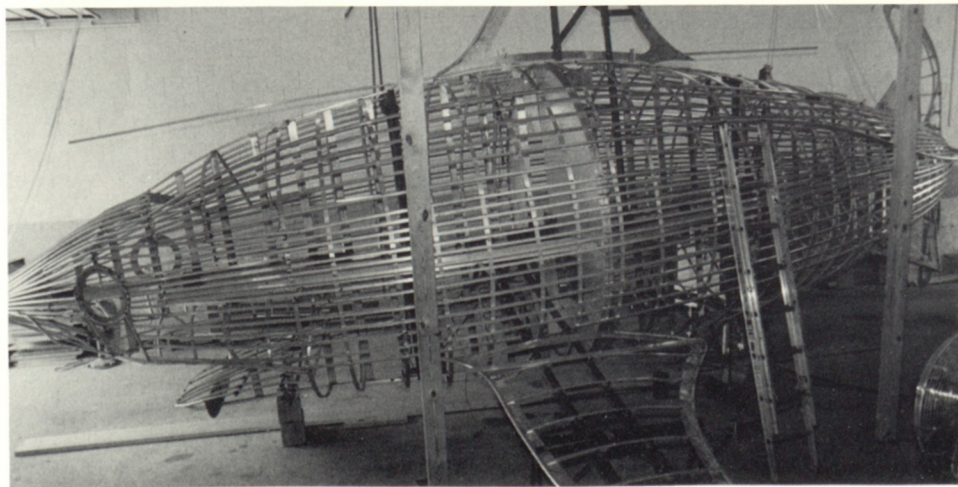
"Stavros had the teeth cast from molds of real fossilized shark teeth." The 5-inch teeth were cast at a foundry in North Carolina, and the shark's mouth will be open to effectively display its arsenal of razor-sharp weapons.

The shark will hang from the ceiling over the entrance to the Natural History Hall, Ray says. "The impression should be great."

Work was begun on the creature in May, and it should be installed in the Museum by mid-November. It has taken patience, says Chrysostomides, but "I enjoy it. It never becomes a chore."

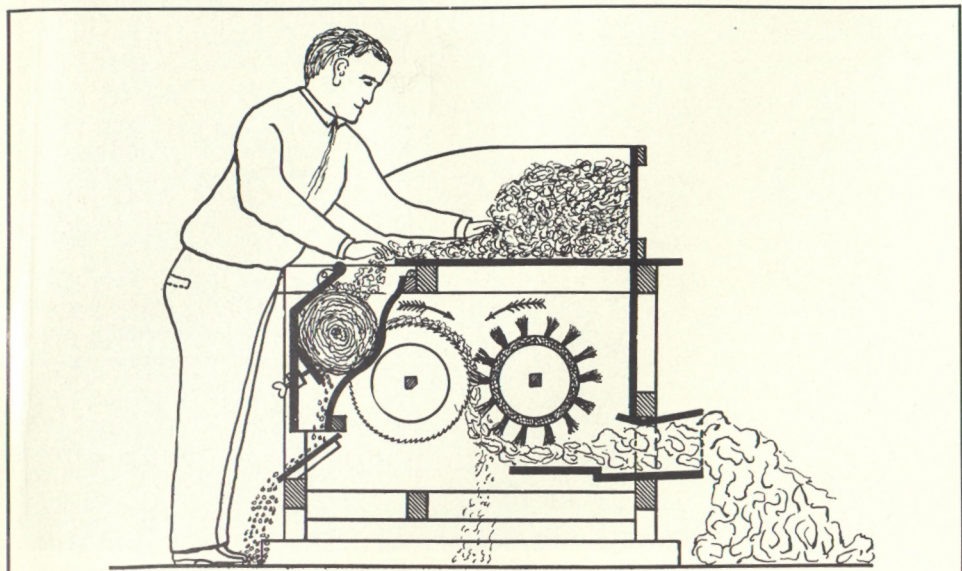
"I call it a labor of love, and it really and truly is to me."

—by Tut Underwood
Director of Public
Information and Marketing



The ancient killer of the deep is taking shape under the expertise of sculptor Stavros Chrysostomides.

Cotton Gin Revolutionized Life for Many South Carolinians



“It makes the labour fifty times less...” Eli Whitney on the cotton gin, 1793.

For most people South Carolina is still the land of cotton. But without the invention of the cotton gin it could not have become the cotton producer that it was during the 19th century.

During the Colonial period cotton had little commercial value. After the American Revolution, attempts were made to grow cotton commercially along the South Carolina coast, but with only moderate success. This was the valuable, long staple cotton that produced fibers ranging from 1.5 to 2.5 inches. The fibers had seeds attached that could be removed with a very simple instrument, similar to an old-fashioned washing machine ringer, devised in India centuries before.

But this long fiber cotton was too delicate to grow in the Upcountry. Only the hardier short, or upland, cotton

varieties grew there. But the short fibers, as long as 1.25 inch, adhered tightly to the seeds. A more advanced machine was needed to separate the seed from the lint.

The cotton gin was invented in 1793 by Eli Whitney. A native of New England, Whitney was living in Georgia as a guest of Mrs. Nathanael Greene, widow of the famous Revolutionary War general. After perfecting his original model, he was granted a patent for his idea in 1794.

Whitney's invention soon spread throughout Georgia and the Carolinas. But often he found that people took his idea without paying royalties to use it. Over the next decade he lodged several lawsuits in an effort to win compensation, but had mixed results. In one of his few successful royalty battles, South Carolina agreed to pay him \$50,000 in 1801 for the use of his idea in the state.

Many people who learned of the new invention quickly built their own models and improved on Whitney's original plans, usually without his approval. One improvement was patented in 1796 by Hodgen Holmes of Fairfield County, S.C. Taking Whitney's original idea, a roll bar with wires that were used to separate the cotton fibers from the seed, Holmes replaced the wires with round saw-toothed blades. The saw gins were more efficient and permanently replaced the wire gin model by the early 1800s.

William Ellison, a free black from Sumter District, used the saw-toothed cotton gin as his model and produced many cotton gins for local planters from 1816 to 1861. His craftsmanship was so respected that he sent new gins to planters in Alabama and Mississippi. His proficiency as a gin maker helped make him one of the state's wealthiest citizens by 1860.

The cotton gin transformed South Carolina into a national cotton producing area in less than a decade. In 1801 South Carolina produced half the nation's 40 million pounds of cotton.

The History Hall at the State Museum will feature exhibits that examine the development of the cotton gin and the lifestyles of the people whom it affected. A 35-saw Excelsior gin that was used in Dillon County during the second half of the 19th century will be the focus of the cotton gin exhibit. A medium-sized gin, it was typical of the type used by middle-class planters.

Two more exhibits will depict the lifestyles of planters and slaves, the two largest groups directly affected by the Whitney invention. Although a few planters did make vast fortunes from cotton, most never came close to attaining

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Museum to Open October 1988



Nuff said.

The South Carolina State Museum's board of trustees voted at its August meeting to open the Museum in October 1988.

The Museum had originally planned to open in July, but its request for 27 new positions needed to open was whittled down to 13 by the state Legislature. In July those 13 positions were among 277 state agency requests vetoed by the gover-

nor because of shortfalls in predicted state income.

Despite this setback, the board felt that the State Museum must do everything in its power to open in 1988, said Executive Director Dr. Overton G. Ganong.

“We believe the Museum has to open in order to provide the public of South Carolina with a return on its investment in this project,” he said.

Ganong said that the Museum's “time has come. We have been working toward a goal of opening seven days per week, but our ability to do that will depend on the resources available at the time the Museum opens. We will, however, open to the greatest extent that our resources will allow.”

The Museum has been in the planning stages since 1973. From the beginning one of its most ardent supporters has been Guy F. Lipscomb, Jr., who has served as chairman of the Museum's board of trustees since its inception.

“We pushed the opening back once, from July to October of 1988. But our feeling was that pressure was building in the state. We wanted to keep our credibility with the public, and the trust that had been shown in us,” said Lipscomb.

Both Lipscomb and Ganong emphasized the benefits the state will receive once the Museum opens, particularly in the area of education. School groups from across the state regularly make field trips to Columbia to visit the capitol and other educational/historic locations. The

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IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's natural history, science and technology, cultural history and art.

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Nobel Prize Winner Tours Museum

Dr. Charles H. Townes, for whom the State Museum is developing and naming the Charles H. Townes Center, visited the Museum on Sept. 4 and 5. Townes, who received the Nobel Prize in 1964 for his work in developing laser science, met with Museum officials and members of the media, toured and learned of the progress of the facility and conferred with planning staff regarding final details of the Center, which will emphasize laser history and technology.

Born in Greenville and educated at Furman University, Townes has maintained close contact with the planning activities for the Center for more than three years.

"A knowledge of science is one of the greatest wealths a population can have," said Townes about the educational value of the developing Center.

He added that "the Center will make a major contribution in this area. The planning has been excellent, and I am very pleased with the progress."

His brain child, the laser, has had an enormous impact on business, industry and people's everyday lives in such applications as medical science and communications.

The Center will provide interactive exhibits which will interpret the principle of laser technology and its applications.

The focus of the laser history gallery will be the display of the Nobel Prize medal and interpretation of the award's significance.

Professor Townes was at the Massachusetts Institute of Technology when he received the Nobel award. Since 1967 he has taught and conducted research at the University of California, Berkeley. There he has continued internationally-acclaimed work in astrophysics, particularly radiation studies of the universe. His research team recently completed the engineering, construction and testing of the world's most precise infrared telescope system.

During his visit Townes discussed career highlights and philosophy with several members of the news and educational media.

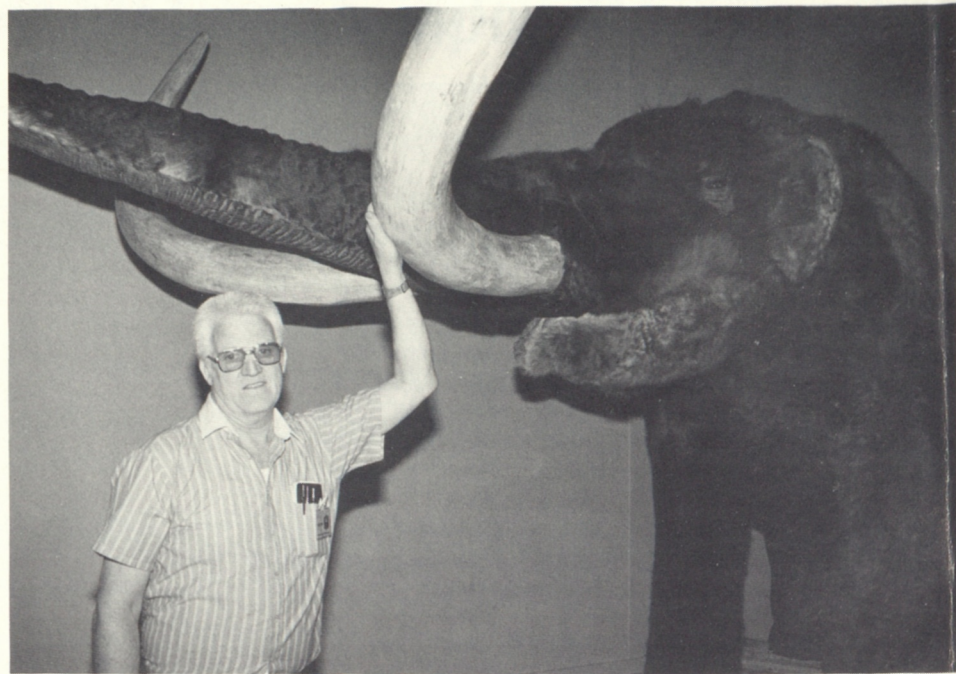
"Dr. Townes is one of the greatest research scientists in the world," said Dr. Overton Ganong, executive director of the State Museum. "He is an inspiration to all South Carolinians."

"The Charles H. Townes Center gives us a program of truly universal significance, but with a strong connection to the state."

—by Ron Shelton
Curator of Science
and Technology



Dr. Charles Townes, left, and State Museum Science and Technology Curator Ron Shelton examine a model of exhibits that will comprise the Charles H. Townes Center in the Museum's Science and Technology Hall.



Bud Jones of Tallapoosa, Ga., takes a breather after installing the tusks in his 1300-pound model of an American Mastodon. The life-size re-creation is 10.5 feet high and 23.5 feet long, and will reside in the Museum's Natural History Hall.

Ice Age Animal Arrives at Museum

Tens of thousands of years ago, just before the arrival of man into North America, the area known today as South Carolina was a very different place. Giant-sized mammals 16 feet tall and more roamed a land of spruce and jack pine forests.

One of these extinct Ice Age animals returned to the state this year. It's the American Mastodon.

About one million to 8,000 years ago the American Mastodon, *Mammuthus americanus*, lived in pine forests from Alaska to Florida. It came to North America from Asia via the Bering land bridge.

Although not closely related, the mastodon looked much like a modern elephant but was shorter and more heavily built. The animal measured up to 10 feet high and weighed about 10 tons. Its teeth were designed for browsing on leaves and twigs of the jack pines.

In 1980, a man named Kurt Hallin found several small mats of mastodon hair preserved with a mastodon skull in Milwaukee, Wis. This find added to the information known of the mastodon's environment.

The mastodon became extinct about 8,000 to 12,000 years ago, possibly because of a dramatic change in its environment. Jack pine, the principal diet of the mastodon, disappeared because of the warmer and drier climate.

When man appeared on the scene, he also may have contributed to the fate of the mastodon. Many fossil mastodon bones have been found with evidence of being burned in a man-made pit. Other fossil bones show cut marks from man-made tools.

The South Carolina State Museum has brought the mastodon back with the help of a skilled taxidermist, Bud Jones from Tallapoosa, Ga. Jones has mounted

African elephants, rhinoceroses and elands, and has even sculpted extinct dinosaurs.

A proposed sketch was compiled by Jones and State Museum artist Darby Erd. The next stage required a small model to be built and reviewed by the Museum's natural history curator and mastodon experts at other museums.

Jones then constructed the mastodon's central framework and filled it with sculpting foam, similar to styrofoam. Next, he carved the foam into a mastodon shape and added fiberglass tusks molded from actual fossilized mastodon tusks.

Finding the right type of hair to place on the model was not easy. Based on information from the Milwaukee research, it was decided that the winter coat of cattle might be altered enough to work. The hair had to be two to three inches long, so only the long winter fur could be used. The outer layer of fur was then dyed to approximate the amber to brown thought to be the mastodon's natural color.

The mastodon was completed and placed in the "Life in the Past" exhibit of the Museum's Natural History Hall in late September.

Before opening, the Museum's talented exhibits department will transform the background into a misty morning scene from 25,000 years ago, filled with jack pines and spruce. The floor and the building's support columns will be converted into grass prairies and Ice Age pines.

When the State Museum opens its doors in late 1988, the long-extinct American mastodon will be back home in South Carolina.

— by Michael Ray
Curator of Natural History

ON THE COVER

"The Old Man and the Old Lady" are two wood sculptures by artist Dan Robert Miller, the subject of a feature article in this issue. Photography by Dan Smith.





Suggs to Spearhead Phase II of Threshold '88

The South Carolina State Museum Foundation has announced the launching of the second phase of its Threshold '88 capital campaign, and named Lamar native Thomas E. "Tommy" Suggs as state campaign chairman.

"To do this job well it will take a person with real leadership ability, and we have this person in Tommy Suggs," said Jenny Sloan, executive director of the Foundation.

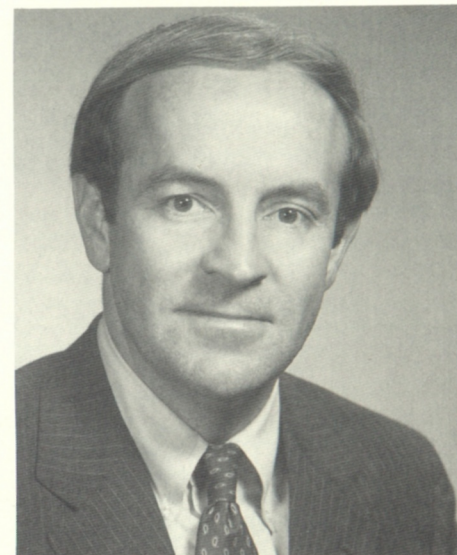
Suggs is a graduate of the University of South Carolina in business administration and is executive vice president and chief banking officer for South Carolina Federal Savings Bank in Columbia. He was a distinguished quarterback for the USC Gamecocks and is well known for his color comments on USC football

broadcasts each fall.

"Tommy has served with distinction in countless civic activities," said Sloan. "He served as president of the Greater Columbia Chamber of Commerce in 1984-85, a period of significant change to the great and continuing benefit of Columbia's three-county metropolitan area. We are delighted to have him chair our statewide campaign efforts."

Threshold '88 is designed to enable the Museum to complete construction of its exhibits by opening day in October 1988, said Sloan.

"The campaign will take us into every county and nearly every town in South Carolina, to seek and secure a minimum of \$1.7 million, yet to be raised to reach our goal of \$3.85 million."



Tommy Suggs

Not Necessarily to the Death

Holiday Market to Benefit Museum and Others Again

The Junior League of Columbia Inc. will sponsor its second annual Holiday Market Dec. 4-6 at the State Fairgrounds' Canteen Building.

All proceeds raised will benefit community and statewide projects. Last year this highly successful event enabled the Junior League to donate more than \$17,000 toward funding a salt water marsh exhibit at the State Museum. A matching amount will be donated with funds from this year's event and monies from other Junior League projects.

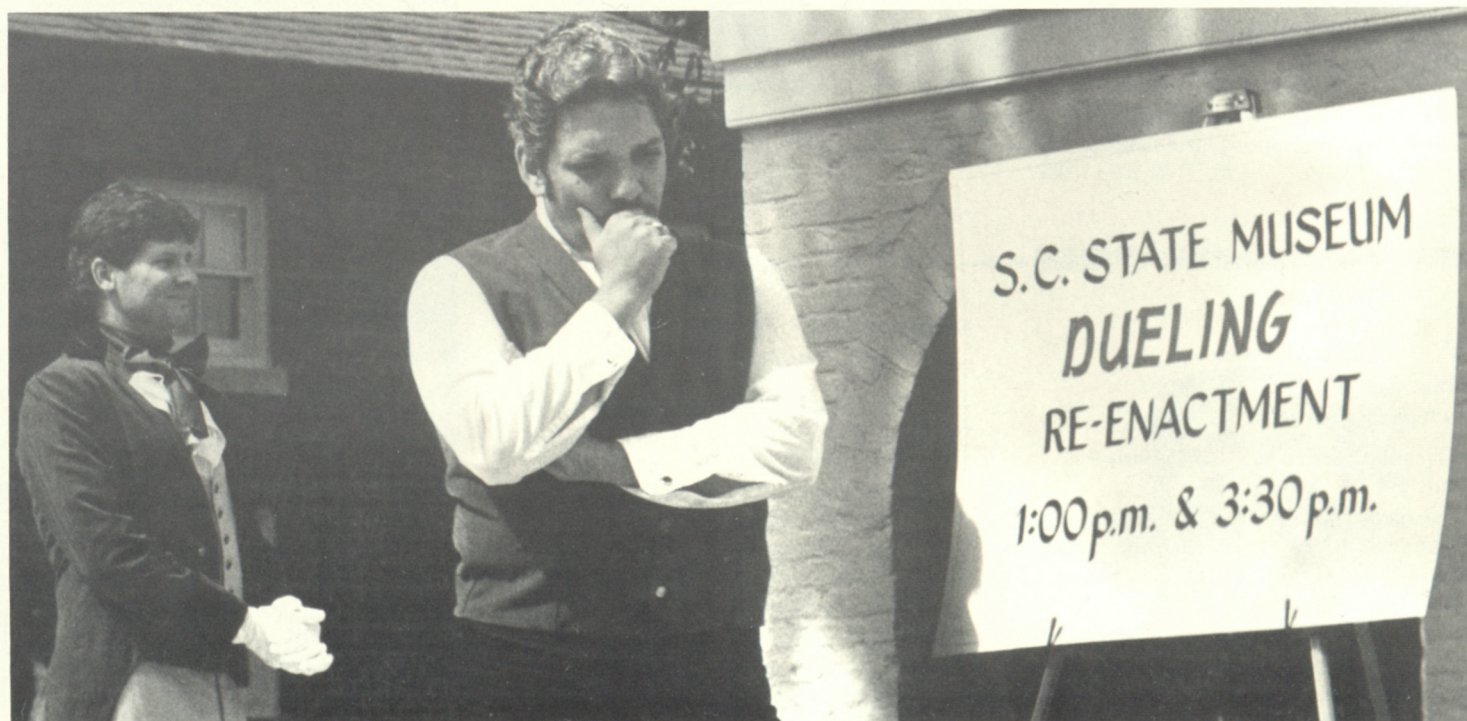
Holiday Market, a Christmas shopping extravaganza, will feature the merchandise of more than 45 specialty shops from across the nation. These shops will offer South Carolinians the unique and the unusual - European toys, designer jewelry, custom-designed Christmas decorations, hand-knit sweaters and original artwork, among other items.

Holiday Market will be open Friday, Dec. 4, 10 a.m. to 6 p.m.; Saturday, Dec. 5, 10 a.m. to 6 p.m.; and Sunday, Dec. 6, 1 p.m. to 6 p.m. Special features will include fashion shows, a coffee shop and tea room, a preview party with silent auction and family day (Sunday).

Shoppers will pay a tax-deductible entry fee of \$3 each (three-day passes are available for \$5); children 6-12 \$1 each, and children under 6 are admitted free of charge.



Bill Arvay, left as Thomas Crofts, insults William Bay, played by Gene Kizer, during the State Museum's historical re-enactment of a 19th-century South Carolina duel. The duel, on the beautiful afternoon of Oct. 3, drew two appreciative crowds at Columbia's annual Autumnfest celebration.



Ron Fell, right, as Dr. David Wardlaw, considers the offense committed against his friend William Bay, played by Gene Kizer, in the State Museum's re-enactment of a 19th-century duel in South Carolina. The re-enactment was designed to demonstrate how duels were really fought, as contrasted with how they are usually portrayed in the movies.

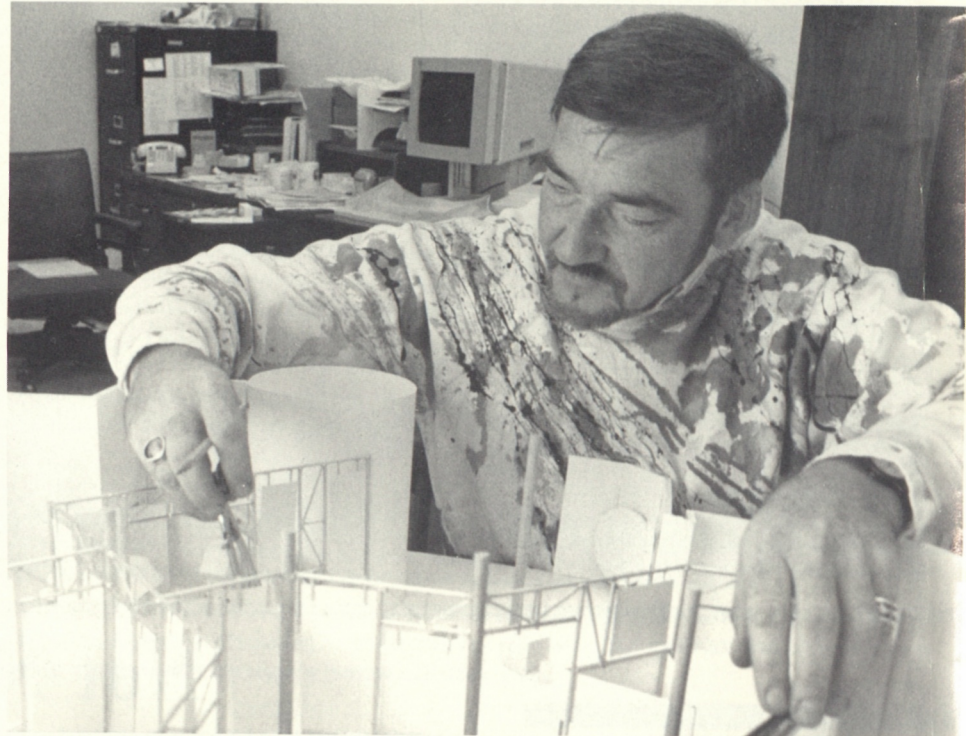
Coming Attractions!



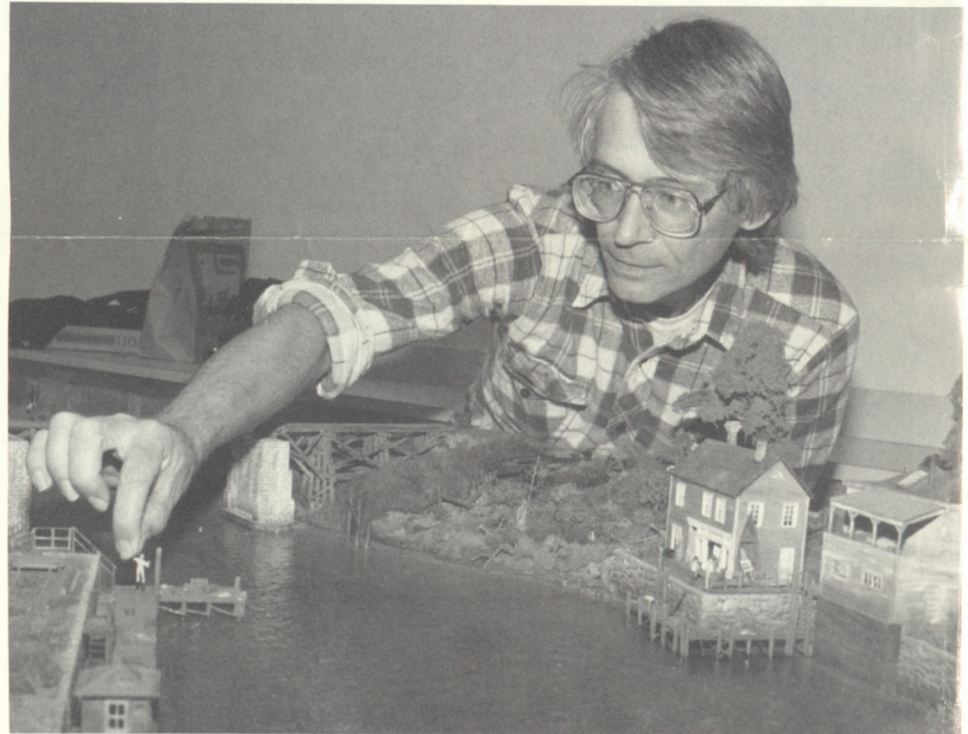
IT'S HERE! SCSM Art Curator Lise Swensson inspects the newly-arrived gate built for the Museum by Charleston blacksmith Philip Simmons. The gate, which will adorn the Museum's art gallery, was installed with the help of exhibits team members (l to r) Jeff Swager, Glenn Dannelly (standing), and Rick Shackelford.



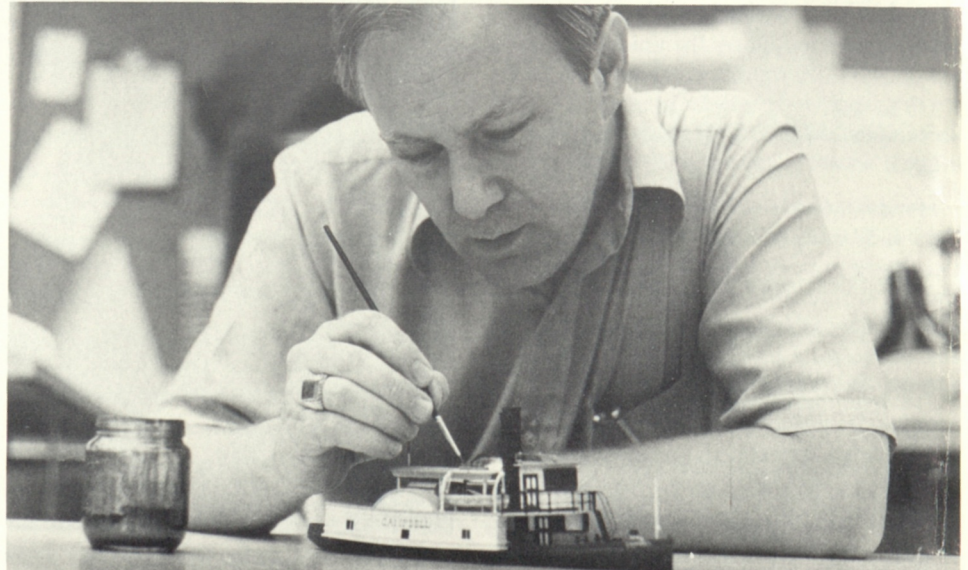
ROCKY WORK. Assistant Director of Exhibits Jake Brown shapes the face of an exhibit that will feature a South Carolina limestone quarry and the fossils that have been found there.



SCIENTIFIC DESIGN. Senior designer Thom Roberts perfects his model of the science principles section of the State Museum's Science and Technology Hall. Health science, forces and motion, wave science, and electricity will be explored in this versatile area, which will have the ability to expand as new exhibits are added.



MOVE OVER, LITTLE MAN. This isn't a scene from Lilliput in "Gulliver's Travels." SCSM artist/designer Dan Dowdey places a figure in a scene he is creating for a diorama on railroading in lowcountry South Carolina in the 1870s.



DETAILS, DETAILS. SCSM artist-illustrator Darby Erd adds finishing touches to the "Campbell," a 19th-century side-paddlewheel steamboat he created for one of the Museum's exhibits.

Cotton Gin - continued from page 3

the wealth depicted in "Gone With the Wind."

But the fortunes of those select few planters were derived not from the cotton gin itself, but from the sweat and blood of the thousands of African-Americans who cultivated and ginned the cotton crop. For without this slave labor the cotton gin, at least in the beginning, would have been meaningless.

— by Fritz Hamer
Assistant Curator
of History

Museum Opens - continued from page 3

State Museum promises to be a valuable resource for teachers.

"The bottom line is, we want to give South Carolinians a good return for their tax dollars," said Lipscomb.

"We have the essential people. What we need is the support people. But one way or another we'll open. A lot of people have waited a long time for this Museum, and we owe it to the people of South Carolina who have supported us, and whose continued support we need."

—by Tut Underwood
Director of Public
Information and Marketing

DONORS

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

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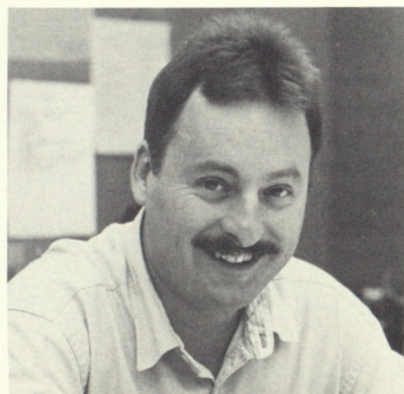
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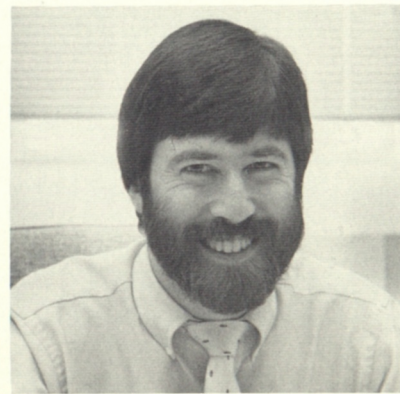
MUSEUM NEWS



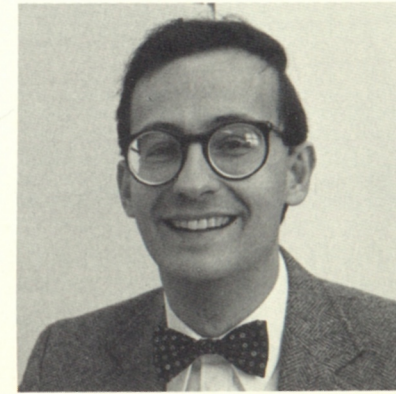
The Museum's new chief conservator is **Paul Storch**. Paul comes to us from the Texas Memorial Museum, part of the University of Texas in Austin. He will conserve objects for exhibition and will be involved in approving the installation of artifacts in the Museum. Paul graduated from Case Western Reserve in Cleveland, Ohio and earned his M.A. from George Washington University in Washington, D.C. His experience includes work with the Smithsonian Institution.



Dan Tomberlin has come to the Museum's exhibits team by a circuitous route that includes service as exhibits curator at the Montana Historical Society and exhibits designer at the Colorado Historical Society, the Columbus (Georgia) Museum, the New Mexico Museum of Natural History and Charles Towne Landing. With his wide museum experience, he is a valuable asset to the State Museum as graphic designer for exhibits. Dan is a graduate of the University of South Carolina and the University of Denver.



Tut Underwood joined the staff of the State Museum as director of public information and marketing in August. In addition to editing Images, Tut serves as the Museum's liaison to the media around the state, as well as administering the Museum's Speakers Bureau and answering inquiries of all kinds about the Museum. He holds degrees from Auburn University and the University of South Carolina, and has served for the past seven years as a public information specialist at USC.



Recruiting, training and supervising museum volunteers is the job of **Hal DeLuca**, the Museum's program training specialist. Hal recently joined the education department of the Museum. He also will develop training programs and materials for volunteers and staff. Hal graduated from Rutgers University and the George Washington University Museum Education Program. A former classroom teacher, Hal also has docent training experience at several of the Smithsonian museums.

New Members

The following new members have joined the Friends since February 1987. We also have had many renewals, and we thank our "Friends" who have been loyal and supportive over the years. We welcome our new members to the State Museum family!

Mr. Burton L. Ardis, Jr.
Ms. Nancy Vance Ashmore
Mr. and Mrs. Jim Augustine
Mrs. Dill D. Beckman
Mr. John Bondeson
Ms. Mary E. Boozer
Mr. and Mrs. Robert F. Brabham
Mr. Lee F. Brinkley
Ms. Betty A. Britt
Mrs. W.C. Brown, Jr.
Mr. and Mrs. James M. Bynum
Mrs. Louie L. Cason
Chambers of SC, Inc.
Mr. and Mrs. Eugene B. Chase, Jr.
Dr. and Mrs. James A. Cheezem
Mr. Kenneth Childs
Mr. and Mrs. Oliver I. Crawford
Mrs. Edna H. Crews

Dr. Robert T. Cutting
Ms. Gale DuBose Doby
Ms. Ruth C. Drake
Ms. Mary Boykin Exum
Dr. and Mrs. John Fairey
Ms. Mary T. Fitch
Mr. and Mrs. Lawrence Flood
Mr. James H. Foster
Ms. Barbara M. Frederick
Mr. Dwight Galloway
Dr. and Mrs. Albert Garber
Mrs. Grey M. Geissler
Mrs. Lois B. Hall
Mr. John M. Harden, III
Mrs. Helen Harley
Mr. and Mrs. Lewie Hartley
Ms. Elizabeth Holmes
Miss Connie Hough
Mr. Robert Hough
Mrs. Ray W. Humphrey
Mr. and Mrs. Bruce O. Hunt
Mr. Ernest L. Isenhower, Jr.
Mr. Thomas L. Johnson
Ms. Donna S. Jordan
Mr. and Mrs. J.C. Kemp
Dr. Lawrence E. Klein
Mr. and Mrs. Larry R. Knight
Mrs. J.F. Kuhlmann

Ms. Virginia Laney
Mr. and Mrs. Frank Lyles
Mr. Robert C. Madden
Mr. John A. Martin, Jr.
Mr. Gene Martin
Mr. and Mrs. Gary McGlaughlin
Dr. and Mrs. Dean McKee
Mr. John H. Moore
Dr. George E. Mueller
Mrs. Paul Nelson
Mr. and Mrs. Glenn W. Overcash
Mr. William J. Park
Mrs. Lois Pugh
Mrs. George Ramsay
Mrs. Pauline B. Riley
Ms. Billie Sammons
Mr. and Mrs. H.P. Schaefer
Mr. William Schmidt, Jr.
Mr. O.F. Schuette
Mr. and Mrs. Carl Schulz
Mr. and Mrs. Kerry D. Scott
Mrs. Carol S. Sinclair
Dr. Lala Steelman
Miss Tami L. Stuart
Mr. Doug Sturkie
Mr. and Mrs. W.M. Tisdale
Mr. and Mrs. Cameron Todd
Ms. Cynthia M. Vaughn

Dr. and Mrs. Patten Watson
Mrs. Fletcher Watson
Ms. Marge West
Mrs. Jesse P. Williams
Mr. and Mrs. Gettis D. Wood, Jr.
Mrs. Jane H. Wyatt



**SUPPORT THE
STATE MUSEUM**

Annual Meeting a "First" for Friends of the State Museum

For five years, the annual meeting of the Friends of the State Museum was held in churches, the State House chambers and hotels. This year, for the first time, the annual meeting took place in the most fitting setting possible - the State Museum building. For the sixth annual meeting, on Sunday, June 28, there were no guest speakers; rather, the building itself became the afternoon's attraction. Approximately 400 "Friends" and their guests toured the four floors of exhibit galleries and enjoyed refreshments in the lobby.

The mood was one of excitement and anticipation as Friends members and artifact donors gathered in the auditorium for the business meeting to hear presentations by Museum and Foundation officials and staff. For the first time, Friends members were seated as a body in the Museum. During the business meeting the following were elected to terms on the S.C. State Museum Foundation board of directors: Mr. and Mrs. Lee J. Baker, Mr. and Mrs. Fred H.

Gantt, Thomas E. Persons, B. Marion Smith, Jr., all of Columbia; Mr. and Mrs. Charles Ravenel of Mount Pleasant; Dr. and Mrs. Bright Williamson of Charleston; and Mr. and Mrs. E.N. (Nick) Zeigler of Florence.

Officers elected by the Foundation board of directors to serve during 1987-88 are: president, Philip L. Walker; vice president for finance, James H. Ellison; vice president for programs, Mrs. George Cornelson (Ann); secretary, Mrs. John C. Land, III (Marie); treasurer, Mrs. F.D. Owen, Jr. (Dottie); at-large, Leon Goodall, Stanley O. Smith, Jr., Nicholas K. Moore and Richard W. Riley.

Although future annual meetings will most likely be held in the Museum, the Friends members who attended this meeting will no doubt remember that they were part of the first annual meeting to be held in the building.

—by Milly Kibler
Director of Marketing
and Communications



Friends' members and artifact donors enjoy refreshments in the Museum lobby at the sixth annual meeting.

Contributors Have "Auto"matic Interest in Exhibit

The S.C. State Museum Foundation has received two contributions from different sources to help fund the "Coming of the Automobile" exhibit to be displayed in the Cultural History Hall of the State Museum.

In May, Exxon officials presented a check for \$15,000 to the Foundation, signaling Exxon's continuing interest in the Museum and the "Coming of the Automobile" exhibit.

Exxon's interest in the automobile exhibit stems from the fact that the service station depicted in the exhibit is a 1920s Standard Oil station. Standard Oil was the predecessor of Exxon.

In addition to this gift, Exxon has contributed the funds for the tile roofing of the exhibit through its volunteer involvement fund and other matching funds for contribu-

tions made by Exxon employees and annuitants.

Columbia's Sandlapper Region of the Antique Automobile Club of America recently presented the Foundation with a \$200 contribution, also to be used for the "Coming of the Automobile" exhibit. The exhibit will feature a 1922 Anderson automobile. Anderson was the only car mass produced in South Carolina. The Sandlapper club, which restores antique cars, recently adopted a drawing of the Anderson car to use on its letterhead. In addition to its financial assistance, the club will use its knowledge to help Museum officials locate automotive items for exhibit.

—by Milly Kibler
Director of Marketing
and Communications



South Carolina State Museum Foundation board member Marie Land had a chance to catch up with fellow board members I.S. and Doris Johnson at the annual meeting.



Staff Changes in Foundation Office

Deborah M. Slice joined the S.C. State Museum Foundation staff on August 3 as administrative assistant. Deborah's duties include typing correspondence, coordinating membership and contribution records on the computer, and other general office duties. Deborah is a Clemson graduate, and has experience in public relations.

Milly H. Kibler, former administrative assistant, has been promoted to the newly created position of director of marketing and communications. Milly is responsible for sending out press releases, scheduling Caravans and coordinating the Foundation's public relations with the Museum's public information director, as well as editing a newsletter from the Foundation/Friends office to be circulated to all members and donors.



Deborah Slice



Sandlapper Club members pose with Jenny Sloan, executive director of the Foundation (third from left), and Rodger Stroup, curator of history (second from left), in front of the "Coming of the Automobile" exhibit.

S.C. State Museum Commission
P.O. Box 100107
Columbia, S.C. 29202-3107

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**1987-88
MEMBERSHIP**

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- ☐ Individual Membership \$15
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☐ Business Membership \$100
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